

THE SONGS OF DAVID BOWIE

The words and music to the twenty-four
essential David Bowie compositions including
'Changes', 'Life On Mars', 'The Man Who Sold The World', 'Space Oddity',
'Suffragette City' and 'Ziggy Stardust'.
Arranged for piano/vocal with guitar chord boxes.



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ALLTHEMADMEN

Words and music by David Bowie

Slow beat

The musical score consists of two staves: a treble clef piano/vocal staff and a bass clef piano/vocal staff. The key signature is one flat (B-flat). The time signature starts at 4/4. The vocal part begins with a piano introduction.

Chorus:

1. Day af - ter day____ they send my friends a - way,____ to
2. Day af - ter day____ they tell me I can go____ they
3. Day af - ter day____ they take some brain a - way____ they

Verse:

man-sions cold and gray____ To the far side of town____ where the
tell me I can blow____ To the far side of town____ where it's
turn my face a - round____ To the far side of town____ and

Guitar chords are indicated above the vocal line in measures 10-11, 14-15, and 18-19. The piano part features sustained notes and chords throughout the piece.

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thin men stalk the streets
 point-less to be high
 tell me that it's real
 While the sane stay un - der - ground
 'Cause it's such a - long way down
 Then ask me how I feel

So I tell them that 1. I can fly,
 2. (Instrumental) I will scream,

I will break my arm
 I will do me harm

1-2 Here I stand, foot in hand,

F7

G_b

F

talk-ing to my wall— I'm not quite right at all— am I?

G_b

A_b

1. Don't set me free,— I'm as hea - vy as can be— Just my li -
2. Don't set me free,— I'm as help- less as can be— my

G_b

li - bri - um and me— and my E. S. T. makes three 'Cause I'd
-bi - do's split on me— gim-me some good ole lo - bo - tom - y cause I'd

B_b

F

1-2 rath - er stay— here— with all— the mad - men— than

Gm

Bb

P

per - ish with the sad - men roam - ing free

And I'd

Bb

F

rath - er play here with all the mad - men for I'm

Dm

Bb

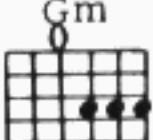
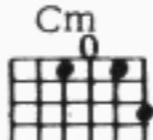
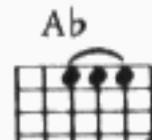
Cm

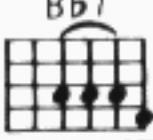
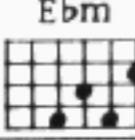
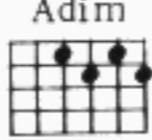
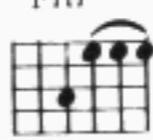
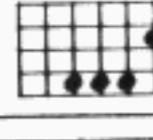
quite con - tent they're all as sane as me

F

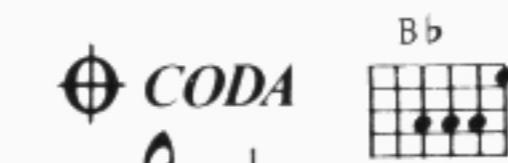
Bb

To Coda ♫

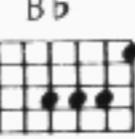
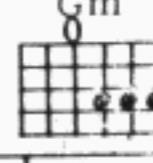






(Spoken) Where can the horizon lie when a nation hides it's organic minds in a cellar dark and grim they must be

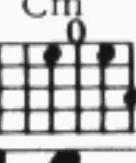



D.S. al Coda

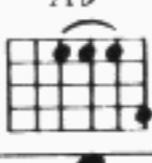
very dim.

Zane, zane, zane,— ou - vre le chien...



Zane, zane, zane,— ou - vre le chien...



repeat and fade

ALLTHEYOUNGDUDES

Words and music by David Bowie

Slowly

The musical score consists of two staves: a treble clef piano/vocal staff and a bass clef bassoon staff. The piano/vocal staff includes lyrics and guitar chord boxes above the notes. The bassoon staff provides harmonic support. The score is divided into four sections by vertical bar lines, each starting with a different chord: D, A/C♯, Bm, and D/A. The lyrics describe a young man's thoughts and actions, including rapping about suicide, kicking his head at age 25, and stealing clothes from unlocked cars.

D A/C♯ Bm D/A F♯m

A D A/C♯

Bm D/A F♯m

Well, Bill-y rapped all night a - bout his su - i - cide __ how he'd

kick it in the head when he was twen-ty five, — speedjive don't wan-na stay a - live. —

When you're twen - ty five and Wen - dy's steal-ing clothes from un - locked cars, — and

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Bm D/A F#m

Fred-die's got spots from rip - pin' off the stars from his face, — (Spoken: fun - ky lit - tle

A Em

boat race) The tel - e - vi - sion man is craz - y say - ing we're

F#7 Bm G D

ju - ve - nile de - lin - quent wrecks oh man, I need T. V. when I __ got

A(sus4) A A

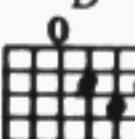
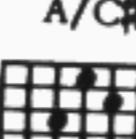
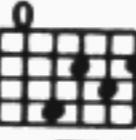
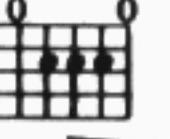
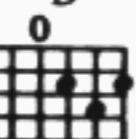
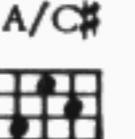
T. Rex. Oh bro - ther you guessed I'm a dude dad...

CHORUS
 (Group) Ah all the young dudes _____
 singer(Hey! dudes)

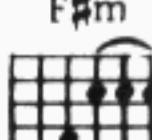
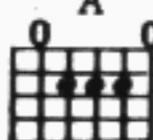
boo - ga - loo - dudes _____
 (Where are ya?) (Stand up! Stop!)

All the young dudes _____ car - ry the news
 (I wan-na hear you!)

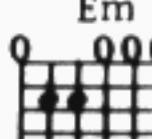
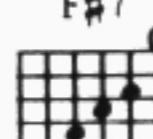
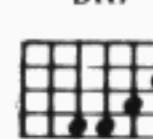
boo - ga - loo dudes _____ car - ry the news
 (I wan-na see you!) (I wan-na talk to you! All of you! now!)

 D  A/C#
 Bm  D/A  F#m
 A  D 

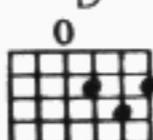
2. Lu - cy look - ing sweet 'cos he dress - es like a queen, but he can
 kick like a mule it's a real meateam, but we can love— oh yes,
 we can love. And my broth - er's back at home with his Bea-tles and his Stones, we
 nev - er got it off on that re - vo - lu - tion stuff

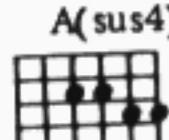
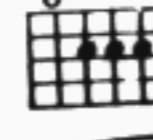
 what a drag. — too ma - ny snags. — Now I


 drunk a lot of wine 'n' I'm feel -in' fine_ got to race some cat to bed_ oh _ is there

 con - crete all a - round_ or is it in my

 head? _____ Yeah!_ I'm a dude _ dad. —

D.S. repeat chorus ad lib. and fade

ANDYWARHOL

Words and music by David Bowie

(Steady 2 beat)

The musical score consists of two staves: a treble clef staff for piano/vocal and a bass clef staff for bass. The key signature is G major (one sharp). The tempo is indicated as 'Steady 2 beat'. The score includes lyrics and various guitar chord boxes above the staff.

Chords shown above the staff include:

- Em (0 0 0 0)
- A (0 0 0 0)
- C (0 0 0 0)
- Am7 (0 0 0 0)
- E (0 0 0 0)
- D (0 0 0 0)
- E (0 0 0 0)
- C (0 0 0 0)
- D (0 0 0 0)
- E (0 0 0 0)

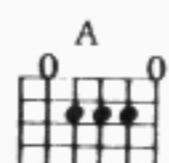
Lyrics:

Like to take a ce - ment fix
be a stand - ing cin - e - ma,

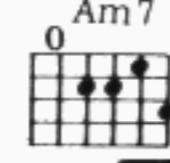
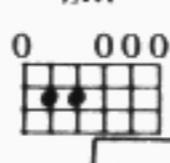
Dress my friends up just for show
see them as they real - ly

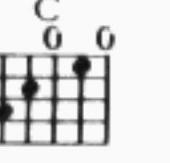
are. Put a peep - hole in

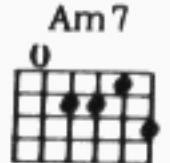
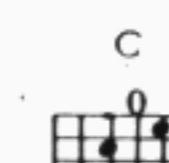
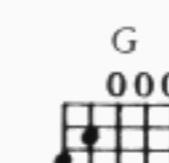
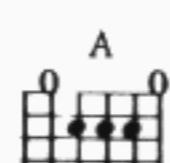
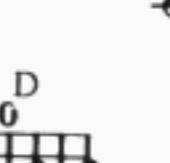
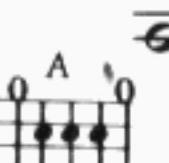
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— my brain — Two new pence to have a go I'd like to be a


 gal - ler - y put you all in - side side my show.

 And - y War - hol looks a scream —


 hang him on my wall; And - y War - hol







Em 0 000 C 0 0 Am7 0 0 C 0 0 G 0 000 Am7 0 0 A
 sil - ver screen, — can't tell them a - part — at all —
 To Coda ♪
 Tacet

1. (D.C) 2. D.S. al Coda
 (D.C)

Verse 2.

Andy walking, Andy tired
 Andy take a little snooze;
 Tie him up when he's fast asleep
 Send him on a pleasant cruise.
 When he wakes up on the sea
 be sure to think of me and you,
 He'll think about paint and he'll think about glue -
 What a jolly boring thing to do.

To Chorus (Repeat & fade ad-lib).

THE BEWLEY BROTHERS

Words and music by David Bowie

Medium Beat

The musical score consists of six staves of music. The top staff is for the piano, the second and third staves are for the bass, and the bottom three staves are for the guitar. The key signature is A major (no sharps or flats). The time signature is common time. The vocal part is provided below the instrumental parts.

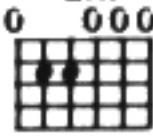
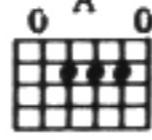
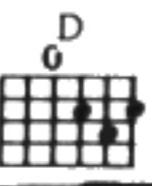
Instrumental Parts:

- Piano:** The piano part provides harmonic support with chords and rhythmic patterns. It includes dynamic markings like *p* (piano).
- Bass:** The bass part provides harmonic support with sustained notes and rhythmic patterns.
- Guitar:** The guitar part provides harmonic support with chords and rhythmic patterns. Chord boxes indicate chords such as D, Em, A, and A7.

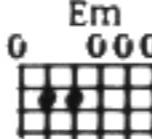
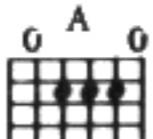
Vocal Part:

And so that
stor - y goes they wore the clothes they said the things to make it seem im - prob - a - ble
The whale of a lie like they hope it was
And the good - men to - mor - row had their feet in the wal - low and their

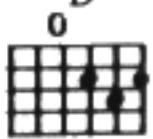
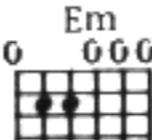
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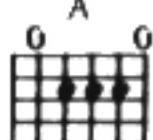
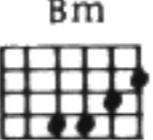
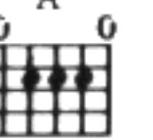
heads of brawn were nic - er shorn And how they bought their po - si - tions with sac - cha - rin and trust

And the world was a - sleep to our lat - ent fuss

Sigh - ing, the swirl through the streets like the

crust of the sun, —The Bew - lay Broth - ers In our wings that bark

G

flash - ing teeth of brass stand - ing

F#

tall in the dark— Oh, _____ and we were gone

G

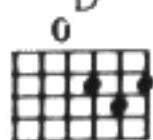
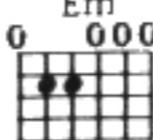
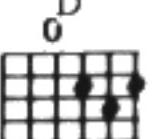
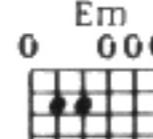
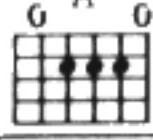
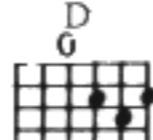
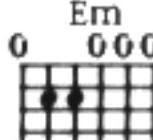
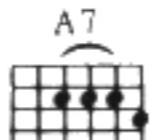
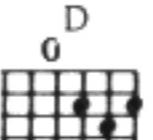
hang - ing out with your dwarf— men We were so turned

Em

on _____ by your lack of con - clus - ions

C

pp

Well
 I was stone and he was wax so he could scream and still relax un - be - lie - va - ble
 And he fright - ened the small child - ren a - way
 And our talk was old and dust would flow thru' our

veins and lo! It was mid - night back o' the kitch - en door
 Like the grim face on the cath-

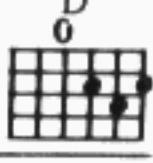
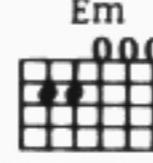
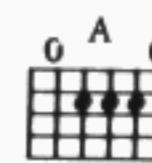
ed - ral floor
 And the sol - id book we wrote

can - not be found to - day

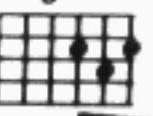
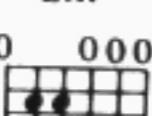
And it was stalk - ing time for the moon boys
 the Bew - lay Broth - ers

With our backs on the arch__ in the dev-il may be here
 but he can't sing a - bout that Oh, _____ and we were
 gone____ Real cool trad - ers we were so turned
 on____ You thought we were fak - ers____

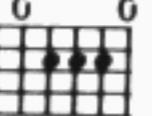
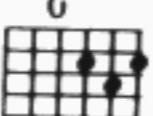
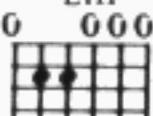
p *mf*

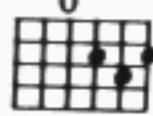
Now the

dress is hung the tick - et pawned the fac - tor max that proved the fact is mel - ted down

Wov-en on the edg - ing of my pil - low

Now my bro-th-er lays up - on the rocks he could be dead, he could be not, he

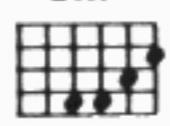
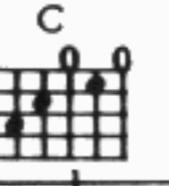
Em 0 000 A7 3 3 3 D 0 3
 could be you. He's cam-e-li-an, com-e-di-an, cor-in-thi-an and car-i-ca-ture—
 D7 0 Em 0 000 A 0 0
 Shoot-ing up pie in the sky the Bew-lay
 D 0 Em 0 000 A 0 0
 Broth-ers. In the fee-ble and the bad Bew-lay
 Bm 0 000 A 0 0
 broth-ers. In the bless-ed and cold

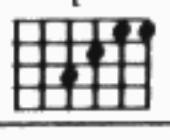
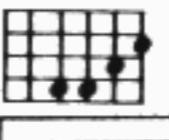
In the crutch hun - gry dark was where we

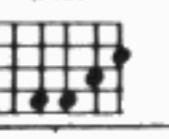
flayed our mark Oh, and we were gone

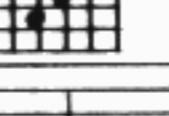
kings of O - bliv - i - on We were so turned

on in the mind warp pav - il - i - on

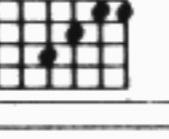
Bm 
C 
 Lay me place and bake me pie I'm
mf

F 
Bm 
 starv - ing for me gra - vy Leave my shoes and

Bm 
 door un - locked I might just slip a - way Hey

F 
 just for the day. Hey! please come a

Repeat and fade



CHANGES

Moderate

The musical score consists of four staves. The top staff is for the piano, showing treble and bass clefs with various dynamics like *mf*, *p*, and *mp*. The second staff is for the guitar, with chord boxes above the staff indicating chords such as Cmaj7, Db, Dm7, Eb7, F, G, Em, and F. The third staff continues the guitar part with chords D, F, and C. The fourth staff is also for the guitar. The lyrics "I still don't know what I was wait-ing for and my time was run-ning wild. A mil-lion dead-end streets, and" are written below the guitar staves. The score includes several measures of music with corresponding chords and lyrics.

(1.) I still don't know what I was
wait-ing for and my time was run-ning wild. A mil-lion dead-end streets, and

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C

 ev - 'ry time I thought I'd got it made, it seemed the taste was not so sweet—

Em

 So I turned my - self to face me But I've nev - er caught a glimpse

F

 of how the oth - ers must see the fak - er I'm much too

G⁷

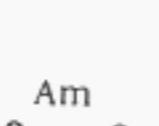
 fast to take that test. (Ch - ch - ch - ch - chan - ges) Turn and face the stran -

Dm⁷

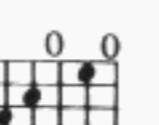
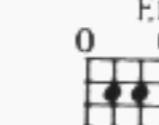
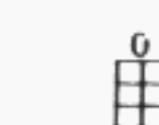
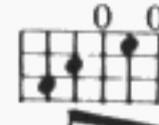
 Chorus

C

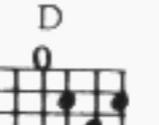
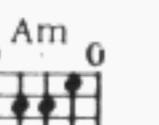
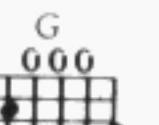
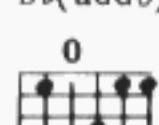
 Em

Am  C  F  Am  D 

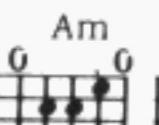
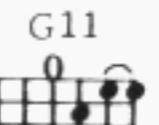
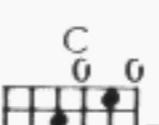
 - ger
 (Ch - ch - chan - ges) Don't want to be a rich - er man.

G7  F  C  Em  Am  C 

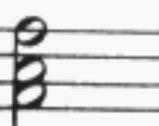
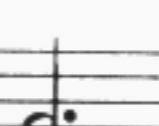
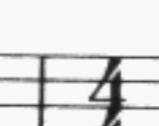
 (Ch - ch - ch - chan - ges) Turn and face the stran - ger
 (Ch - ch - chan - ges)

F  Am  D  Am  G  Bb(add9) 

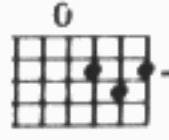
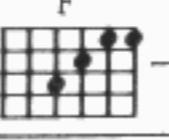
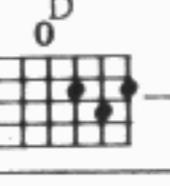
 Just gon - na have to be a dif - 'frent man. Time may change

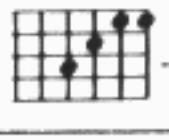
F  Am  G  G11  C 

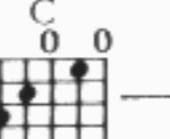
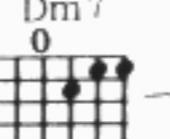
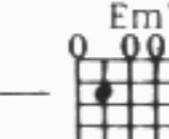
 me, but I can't trace time.

 Tacet

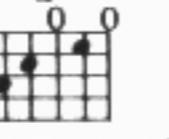




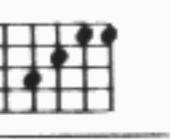
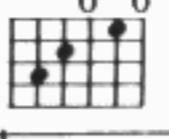


2.     (Interlude)

time. strange fa - cin -



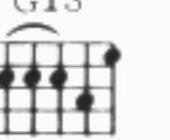
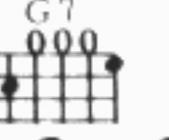


a - tion, fa - cin - at - ing me -





Chan - ges are tak - ing the pace I'm go - ing thru' -



F C Em Am G7 F
 (Ch - ch - ch - ch - chan - ges) Turn and face the stran - ger
 (Ch - ch - chan - ges)

F Am D G7 F
 Oh look out you rock 'n' roll - ers
 (Ch - ch - ch - ch - chan -)

C Em Am G7 F Am G
 ges) Turn and face the stran - ger
 (Ch - ch - chan - ges) Pret - ty soon now__ you're gon-na get

F Am G Bb(add9) F
 old - er____ Time may change me but

0 Am 0
 0 G 0 0 0
 0 G11 0
 0 C 0
 0 Am 0
 0 G 0 0
 0 Bb (add9) 0

I can't trace time I said that time may change
 me, but I can't trace time

Verse 2.

I watch the ripples change their size, but never leave the stream
 Of warm impermanence and so the days flow thru my eyes
 But still the days seem the same.
 And these children that you spit on as they try to change their worlds
 Are immune to your consultations, they're quite aware of what they're going thru'

(Chorus 2.)

(Ch-ch-ch-ch-Changes) Turn and face the stranger -
 (Ch-ch-changes) Don't tell them to grow up and out of it,
 (Ch-ch-ch-ch-changes) Turn and face the stranger
 (Ch-ch-changes) where's your shame, you've left us up to our necks in it
 Time may change me, but you can't trace time. (To Interlude)

CYGNET COMMITTEE

Words and music by David Bowie

Slow beat

The musical score consists of eight staves of music. The top two staves are for piano, showing treble and bass clef staves with various notes and rests. The middle two staves are for vocal/guitar, with lyrics written below them. The bottom two staves are for guitar. Chord symbols (D, G, Gm) are placed above certain chords, and a '0' symbol indicates a muted or open string effect. The lyrics are:

I bless you mad - ly, — sad- ly as I tie my shoes — I love you bad - ly, —
just in time, — at times, — I guess. — Be-cause of you — I need — to rest, —
Be-cause it's you — that sets — the test. —

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E_b

Bbm

So much has gone— and lit - tle is new, And as the

A 0 0

G_b

Bbm

spar - row sings sun - rise stream dawn chor-us for flick-er on some - one else to hear, me, My friends talk The think - er of glor - y,

A 0 0

G_b

Bbm

sits un - told a lone dream, where grow - ing all is old God _____ and God is so just a tired word.

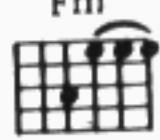
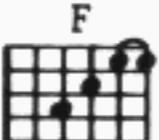
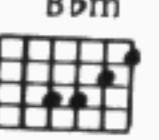
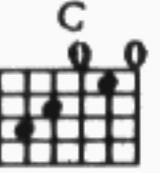
F

Bbm

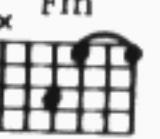
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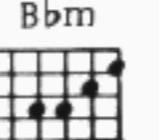
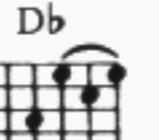
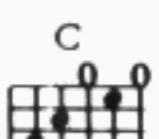
I gave them life, I gave them all. We had a friend, a talk - ing man They drained my ver - y who spoke of man - y

3

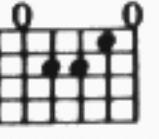
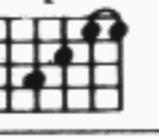
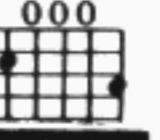





 soul powers that he had. I crushed my heart to ease their pains—
 dry. Not of the best of men, but ours.— No thought for me re-

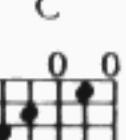
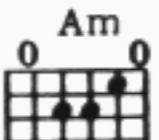
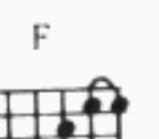


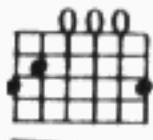
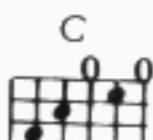
 mains there. Noth-ing can they— spare. What of me?

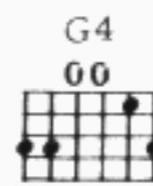
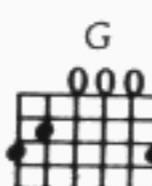
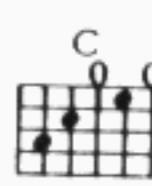
 Who praised their ef - forts— to be free? Words of strength and care— and— sym-path-

 y. I opened doors that would have blocked their way. I braved

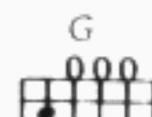




 — their cause to guide, for lit - tle pay. — I rav-aged at my fi-nance just for those,

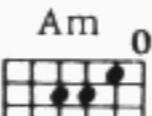





 Those whose claims where steeped in peace, tran-quil -i - ty. — Those who





 said a new world, new way ev-er free. Those whose promises stretched in hope and grace for me. —






D. S. al Coda

CODA Bbm

We used him, we let him
use his powers. We let him fill our— needs now we are strong.—

And the road is com-ing to it's end.

Now the damned have no—time to make a-

mends.

No purse of tok - en for-tunes stands in our way.

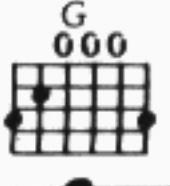
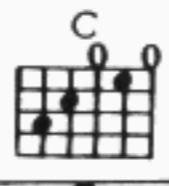
The

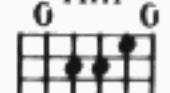
sil - ent guns— of love will blast the sky.
 We broke—the rup-tured structures built— of age

Our wea-pons were the tongues of— cry - ing rage.
 Where

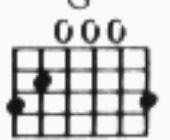
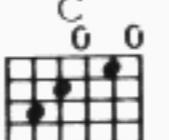
mon- ey stood— we plan-ten seeds of re - birth.—
 And stabbed the backs of fath - ers sons of

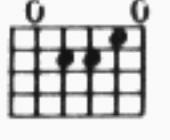
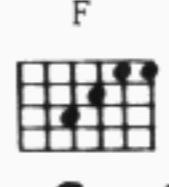
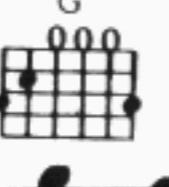
dust
 In- fil - tra - ted bus- ness cess pools, ha-ting through our sleeves,
 Yea, and we

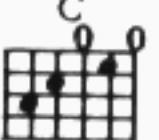

3

3
 slit the cath - lic throat stoned the poor on slo - gans such as:-"Wish you could hear", love is all you need",

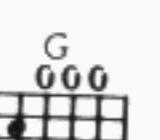
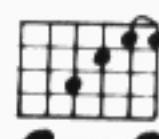


 "Kick out the jams", "Kick out your moth - er", "Cut up your friend", "Screw up your broth - er or he'll



 get you in the end". And we know the flag— of love is from a - bove.

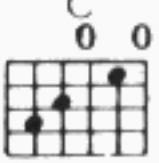
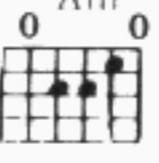



 And we can force you to be free. And we can force you to be-lieve.

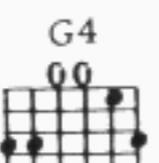
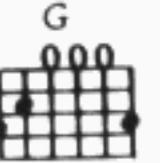
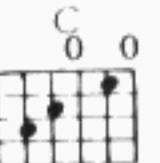
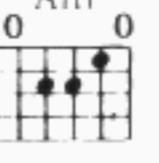
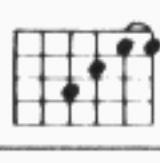


And I close— my eyes and tigh- ten up my brain, for I once read a book— in which the
 lov - ers were slain,— For they knew not the words— of the free states re - train,— It said:
 "I be - lieve in the power of good. I be - lieve in the state of love. I will fight—
 — for the right— to be right. I will kill— for the good of the fight for the right to be

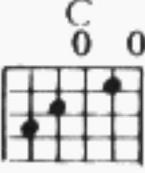
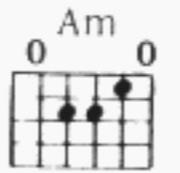
Treble clef, Bass clef, and a bass staff are present throughout the sheet music.

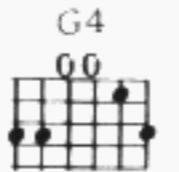
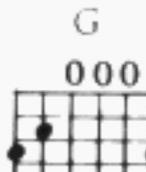







right". And I o - pen my eyes — to look a - round,
 And I see a child laid slain on the ground.
 As a love machine lum - bers through des- o - la - tion rows,
 Plough-ing down man, wo - man, list'ning to it's com - mand. But not hear

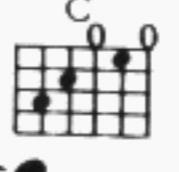
The music score consists of six staves of musical notation. The top staff is for the vocal part, featuring lyrics and musical notes. It includes two guitar chord diagrams: C (0 0) at the beginning and Am (0) later. The second staff is for the piano or keyboard, showing a continuous bass line. The third staff is also for the piano/bass. The fourth staff is for the vocal part, continuing the lyrics and musical notes. It includes a guitar chord diagram F (0 0) at the beginning and G4 (00) later. The fifth staff is for the piano/bass. The bottom staff is for the piano/bass. The lyrics are integrated into the musical score, appearing under the vocal parts.

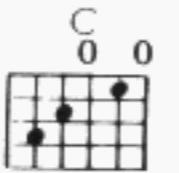
 -ing an - y - more, — but not hear - ing an - y - more.

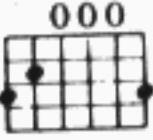
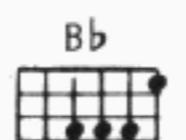
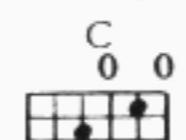
 Just the shrieks from the old rich.

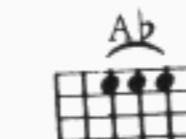


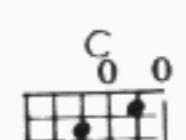
 And I want to be - lieve — in the mad - ness that calls_

 — now. And I want to be - lieve — that a light's shin - ing





through some-how.— And I want to be - lieve,— And you want to be -

- lieve, And we want to be - lieve, and we want to

live, Oh we want to live, we want to

live, we want to live, we want to

Repeat ad lib. and fade

DRIVE-INSATURDAY

Words and music by David Bowie

The sheet music consists of four staves of musical notation. The top staff shows a vocal line with a piano accompaniment. Chords shown are E (0 0 0) and A (0 0). The lyrics are:

Let me put my arms a-round your head—
jung the fore man prayed at work—

The second staff continues the vocal line with piano accompaniment. Chords shown are F#m (F# C# G#) and E6 (0 E E E).

Gee it's hot lets go to bed— don't for - get to turn on the light
neith-er hands nor limbs would burst— it's hard en -ough to keep for-mation
Don't laugh babe it'll be al -right
with this fall out sat - ura - tion

The third staff continues the vocal line with piano accompaniment. Chords shown are A (0 0) and F#m (F# C# G#).

pour me out an-oth-er please— I'll ring and see if your friends are home
cur-sing at the Ast-ro - nette— that stands in still by his cab-in - et His
Per-haps the strange ones in the doom -
crash - ing out— with sylvi - an— can the

The fourth staff continues the vocal line with piano accompaniment. Chords shown are E (0 0 0) and D (0).

lend us a book we can read up a - lone and try to get it on like once be -
bur-eau sup - ply for a - gree-ing a men with snort - ing head he gives us to the

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-fore shore When people stared in Jag-ger's eyes— and scored like the vide - o films—

Which once it raised a sea that raged no more /

B

C **D** **G**

G7/F **E7** **Am** **Am7**

we saw his name was al-ways Bud - dy and he'd shrug and ask to stay She'd

D/F# **G** **C** **G/B** **D**

sigh like twig the won - der kid and turn her face a - way She's un -

C **D** **G** **G7/F** **E7** **Am** **Am7**

- cer - tain if she likes him But she knows she real - ly loves him it's a

To Coda ♫

1

crash course for the ravers— It's a drive in Sat - ur - day

2

drive in Sat - ur -

D. S. al Coda

day His

CODA

drive in Sat - ur - day

drive in Sat - ur - day It's a

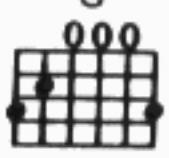
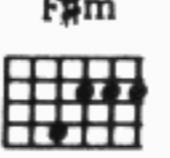
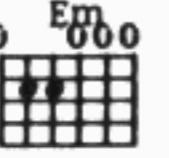
FIVEYEARS

Words and music by David Bowie

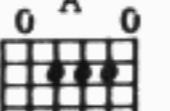
Jazz waltz tempo

The musical score consists of six staves of music. The top staff is for the piano, showing treble and bass clefs with a key signature of one sharp. The second staff is for the bass. The third staff is for the guitar, with chords indicated above the staff: G, F#m, Em, C, A, G, Am, and G. The fourth staff continues the guitar part. The fifth staff shows the vocal line with lyrics: "Push - ing___ thru'__ the mark - et square," "So", "man - y moth - ers sigh - ing___", "News had just come ov - er,", "we had five years", "left to cry in", and a final section starting with a sharp sign. The sixth staff concludes the piece.

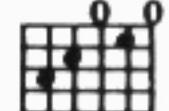
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 G
 F#m
 Em

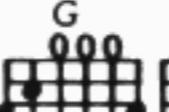
News guy wept— and told us Earth was real - ly

 A

dy - ing Cried so much, his face was wet then I

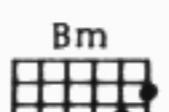
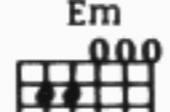
 C

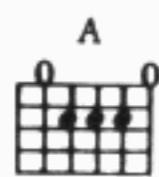
knew he was not ly - ing. I heard tel - e - phones, op- er - a house,

 G  Am  G


 3

fav- or - ite mel - o - dies I saw boys, toys, el - ec - tric ir - ons and T -

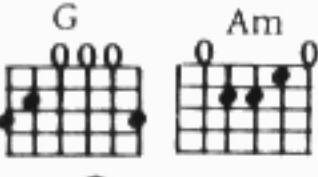
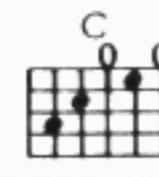
 Bm  Em



V's My brain hurt like a ware - house, it had no room to spare I had to

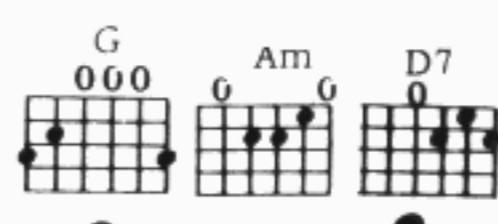
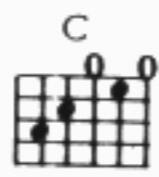
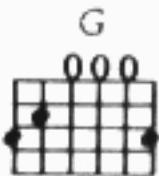
C 6 Am 6

cram so man -y things to store ev - 'ry-thing in there and all the fat skin-ny peo - ple



And all the tall - short peo - ple

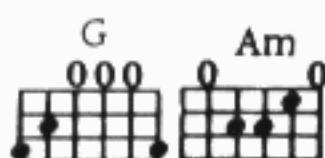
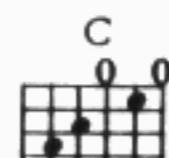
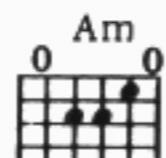
And all the no - bod - y



peo - ple

And all the some - bod - y peo - ple

I nev - er thought



I'd need so man - y peo - ple.

A girl my age— went off her head,
hit some

ti - ny child - ren — If the black had not pulled her off

I think she would have killed them.

A sol -

F#m Em

dier with a brok - en arm, fixed his stare to the wheels of a

A

Cad - il - lac, A cop knelt and kissed the feet of a priest And a

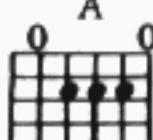
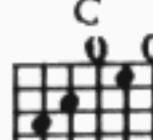
C

G Am G

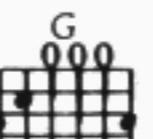
queer threw up at at the sight of that. I think I saw you in an

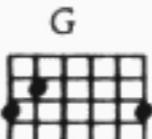
F#m Em

ice - cream par - lour drink - ing milk - shakes cold and long

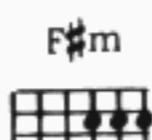
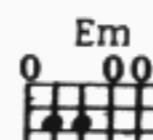



 Smil - ing and wav - ing, and look - ing — so fine Don't think you knew—

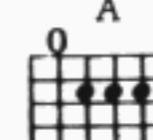




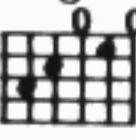
 — you were in — this song And it was cold and it rained, So I

 felt like an ac - tor, and I thought of Ma, and I wan - ted to get

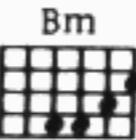


 back there, your face, your race, The way that you talk I


G 000 Am 0 G 000

 kiss you, you're beau - ti - ful, I want you to walk. we got Five Five




G 000 E 000

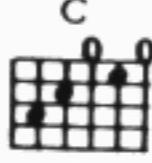
 years years stuck on my eyes. Five years



A


 what a sur -prise we got five years, my brain hurts a - lot
 stuck on my eyes we got five years, my brain hurts a - lot




Repeat and fade ad lib

 } Five years that's all we've got we've got



HANG ONTO YOURSELF

Words and music by David Bowie

Moderato

The musical score consists of six staves of music. The top two staves are for piano (treble and bass clef) and feature eighth-note patterns. The third staff is for the vocal part, which includes lyrics and spoken dialogue. The fourth staff is for the right hand of the piano or a guitar, showing chords A, B, F#, and G. The fifth staff continues the vocal line with lyrics like "come to the show to-night". The sixth staff continues the piano/guitar part with chords B, F#, and G. The vocal line concludes with the lyrics "She wants my hon - ey, not my mon - ey, she's a". The score is set in common time with various key signatures (C major, G major, F# major).

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fun - ky - thigh col - lec - tor Lay - in' on el - ec - tric dreams

CHORUS

So come on, so come on,

We've real - ly got a good thing go - ing, well, come on

Well, come on, If you think we're gon - na make it, you

A 0
 bet - ter hang on — to your - se - - - - lf.
 D 0 C G 000
 2 4 2 4 1f.
 D 0 C G 000
 2 4 2 4 1f.
 1. 3
 2. We can't
 Repeat and fade ad lib.

2. We can't dance, don't talk much, just ball & play -
 But then we move around like tigers on vaseline.
 The bitter comes out better on a stolen guitar
 You're the blessed, were the spiders from Mars.
 (To Chorus)

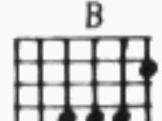
THE JEANGENIE

Words and music by David Bowie

Moderato with a strong beat

The musical score consists of four staves. The top two staves are for piano, showing treble and bass clefs, key signatures of C major (two sharps), and common time. The piano part includes dynamic markings like *f*, *mf*, and *p*. The vocal part begins with a guitar chord diagram (E major) and lyrics in parentheses: (1) Small Jean Gen - ie snuck off to the ci - ty—, (2) Sits like a man but smiles like a rep - tile— She, (3) So sim - ple mind - ed he can't drive his mod- ule— He. The middle section continues with piano accompaniment and lyrics: Strung out on lais - ers and loves him, she love him, but bites on a ne - on and slash back lais - ers, and ate all your raz - ors while just for a shortwhile she'll scratch in the sand,—won't sleeps in a cap - ule pull - ing the wait - ers— let go his hand— He loves to be loved—. The final section, labeled "To Coda ♫", features piano accompaniment and lyrics: talk - ing 'bout Mon - roe and walk - ing on Snow - White New York's a go - go when ev - 'ry - thing tastes nice says he's a beau - ti - cian Sells you nu - tri - tion and keeps all your dead hair for mak - ing up under wear loves to be loved.

CHORUS



The Jean Gen-ie

Poor lit - tle Green-ie . . .

Musical score for the first part of the song. It consists of two staves: treble and bass. The treble staff has a key signature of four sharps. The bass staff has a key signature of one sharp. The music includes eighth-note patterns and rests.

lives on his back . . . The Jean Gen - ie loves chim-ney stacks . . . he's out-rag-eous, he

Musical score continuing the lyrics. The treble staff shows a sustained note followed by eighth-note patterns. The bass staff shows eighth-note patterns.

screams and he bawls . . . The Jean Gen-ie let your-self go . . .

Musical score continuing the lyrics. The treble staff shows eighth-note patterns. The bass staff shows eighth-note patterns.

1 A D 2 A D D. S. al Coda

CODA

Musical score for the CODA section. It consists of two staves: treble and bass. The treble staff has a key signature of four sharps. The bass staff has a key signature of one sharp. The music includes eighth-note patterns and rests.

B

The Jean Genie lives on his back
The Jean Genie loves chim-ney stacks

he's out - rag-eous, he screams and he bawls
The Jean Genie let your-self go

A D 1 2 D E G

sfz

JOHN, I'M ONLY DANCING

Words and music by David Bowie

Fast rock tempo

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. It includes lyrics and guitar chord boxes above the notes.

Chords and Key: The key signature is A major (no sharps or flats). Chords shown include G (in the first section), C (in the second section), Am (in the third section), and F#m (in the fourth section).

Lyrics:

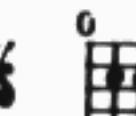
- Well, An-nie's pretty neat — she al-ways eats her meat
Ah back street love is quick and clean Life's a well thumbed machine I
- Joe is aw-ful strong bet your life he's put-ting us on
saw you watching from the stairs you're ev'-ry-one who ev - er cared Oh Lord - y
- Oh Lord - y You know I need some lov - ing

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 G
 I'm mov - ing touch me

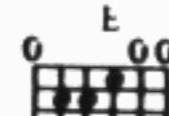



 4


 Em
 John I'm on - ly danc - ing She turns me




 4


 on But I'm on - ly danc - ing




 4


 She turns me on Don't get me




 4

LIFEONMARS

Words and music by David Bowie

Moderato

The musical score consists of four staves. The top staff is for the piano, showing chords F, F, and Gm. The second staff is for the vocal part, with lyrics: "It's a God aw- ful small af - fair _____ to the". The third staff is for the bass guitar, with lyrics: "girl with the mous - y hair _____ But her mum - my is yell - ing "No" _____. The bottom staff is for the guitar, with lyrics: "And her dad - dy has told her to go. _____ But her friend is no - where to be seen _____ Now she walks thru' her sunk - en dream _____. Chords shown include C7, F, Cm, and D.

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Gm

— to the seat with the clear - est view —

C7

And she's

1

Bass clef, B-flat key signature.

A♭

hooked to the sil - ver screen

C+

But the film is a sad - 'ning bore —

Bass clef, B-flat key signature.

Fm

— for she's 'cause I

A♭7

lived it ten times — or more —

D♭

She could It's a

Bass clef, B-flat key signature.

D♭7

A+

spit in the eyes — of fools —

B♭m

as they ask her to fo - cus on

Bout to be writ a - gain

Bass clef, B-flat key signature.

Bb

Eb

Gm7

sail - ors fight - ing in the dance hall oh man

F#

F

Fm

look at those cave - men go, It's the freak - i - est show_

Cm7

Ebm7

Bb

Take a look at the Law - man

Eb

Gm7

F#

beat - ing up the wrong guy, oh man won - der if he'll ev - er know_

F

Fm

Cm7

He's in the best sell-ing show.

Ebm7

Gm

F#

Bb

Is there life on Mars?

C7

F

F#dim

Gm

To Coda ♪

Ddim

Am

Bb

Bbm

Molto rall.

A musical score for a guitar and voice. The score consists of six staves of music, each with a corresponding chord diagram above it. The first staff starts with an F chord, followed by a vocal line with lyrics "It's on Am - er - i - kas tor - tured brow". The second staff begins with an F chord and includes the instruction "a tempo". The third staff starts with a D chord and lyrics "Mouse has grown up - a cow, -". The fourth staff starts with a Gm chord and lyrics "Now the work - ers have struck - for fame -". The fifth staff starts with a C7 chord and lyrics "'Cause Len - non's on sale - a - gain. -". The sixth staff starts with an F chord and lyrics "See the". The seventh staff starts with an F chord and lyrics "mice in their mil - lion hordes -". The eighth staff starts with a Cm chord and lyrics "From I - be - za to the Nor - folk Broads, -". The ninth staff starts with a D chord.

Gm

Rule Bri - tan - nia is out ____ of bounds _____

C7

To my moth - er, my dog _____ and clowns.

D. S. al Coda

Bb

CODA

Rall.

Eb

Ebm

Bb

Molto rall.

THE MAN WHO SOLD THE WORLD

Words and music by David Bowie

Medium beat

The musical score consists of six staves of music. The top staff is for piano/vocal, starting in C major (two sharps) and transitioning to D minor (one sharp). It includes lyrics for the first two lines of the song. The second staff is for piano/vocal, continuing in D minor. The third staff is for piano/vocal, starting in F major (one sharp) and transitioning to A major (no sharps or flats). It includes lyrics for the third line of the song. The fourth staff is for piano/vocal, continuing in A major. The fifth staff is for piano/vocal, starting in D minor (one sharp) and transitioning to A7 (no sharps or flats). It includes lyrics for the fourth line of the song. The bottom staff is for piano/vocal, continuing in A7.

A

Dm

F

A7

We passed up - on the stair,
I laughed and shook his hand,

We spoke of was and when
And made my way back home

Dm

A7

al - though I was - n't there,
I searched for form and land,

He
For

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F

said I was his friend
 years and years I roamed

which I came as some
 gaze - sur -prise,
 gazed a - ly stare -

I spoke in - to his eyes I thought you died a -
 At all the mil - lions here we must have died a -

lone, A long, long time a - go.
 lone, A long, long time a - go.

1. Oh no, _____
 2-3: Who knows? _____

not me, _____
 not me, _____

I we

mf

C 0 0 Gm 0 0 A 0 0

Dm 0 0 C 0 0

F

The sheet music consists of eight staves of musical notation for voice and guitar. The vocal part includes lyrics and guitar chords indicated above the staff. The guitar parts show strumming patterns and chord changes. The vocal part starts in Bbm, moves to F, then to C, then to F again, then to A, then to Dm, and finally to F. The guitar parts show various chords and strumming patterns corresponding to these changes.

nev - er lost con - trol _____ You're face _____ to face _____

nev - er lost con - trol _____ You're face _____ to face _____

F Bbm A

with the man who sold the world... with the

p

2 Bbm A

man who sold the world... p

Dm F C

F

C Dm

To Coda ♫

D. S. al Coda

Who knows—

Φ CODA Dm A

Ah —

Dm C F

Ah —

Repeat and fade

Chords shown above the staff:

- F (Treble clef)
- C (Treble clef)
- Dm (Treble clef)
- Φ CODA (Treble clef)
- A (Treble clef)
- Dm (Treble clef)
- C (Treble clef)
- F (Treble clef)
- Dm (Treble clef)

MEMORY OF A FREE FESTIVAL

Words and music by David Bowie

Moderato

The musical score consists of two staves. The top staff is for voice and guitar, and the bottom staff is for bass. The score includes lyrics and chord symbols (G11, G, Dm7, Em, Am, Bm, Bb, C, G, C, Dm7, G, C, Dm7, G, Em, Am) above the notes. The vocal part features a mix of eighth and sixteenth-note patterns, while the bass part provides harmonic support.

Chords and Key Signatures:

- Chords: G11, G, Dm7, Em, Am, Bm, Bb, C, G, C, Dm7, G, Em, Am.
- Key Signatures: The score uses a key signature of one sharp throughout most of the piece.
- Time Signatures: The time signature varies between common time (4/4), 3/4, and 2/4.

Lyrics:

The lyrics describe a summer's end, gathering in a dampened space, playing songs, and resting on hands. It also mentions a London sky, God's land, and a ragged and native place.

Performance Instructions:

mf (mezzo-forte) is indicated in the vocal part.

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Bm Bb C G

 claimed the ver - y source of joy ran through it did - n't, but it seemed that way. I

C G Eb C

 kissed a lot of peo- ple that day.

C Em C7 Am7

 Oh to cap - ture just one drop of all, all the ec - sta - sy — that swept that

F6 G F C

 af - ter- noon To paint that love up on a white bal - loon, and

C 0 0 Em 0 000 C7 Am7

 fly it from the top - pest top of all the tops that man has pushed be -

F6 0 000 F C A 0

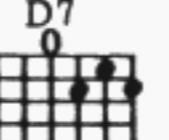
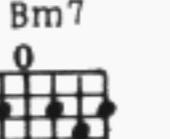
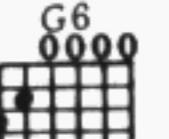
 yond his brain. Sat - or - i must be some - thing just the same. We

D 0 F#m D7 Bm7

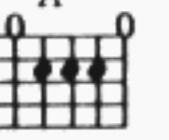
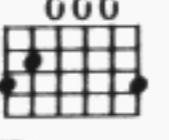
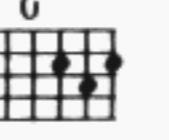
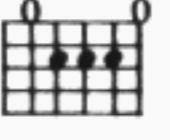
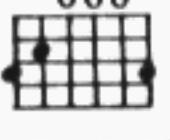
 scanned the skies with rain - bow eyes and saw mach - ines of ev - 'ry shape and

G6 0000 A 0 G 0 D 0

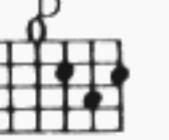
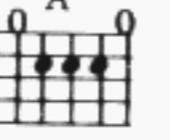
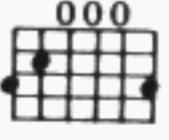
 size. We talked with tall Ven-us - ians pass - ing through. And

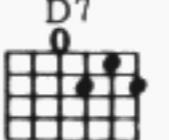
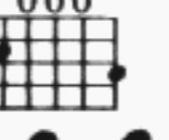
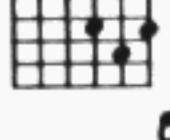
 Pet - er tried to climb a-board but the Cap-tain shook his head — and a - way they soared

 Climbing thru' the iv - o-ry vi- brant cloud. Some-one passed some bliss a-mong the


 crowd; And we walked back to the road, un - chained. The

Moderately slow




 sun mach - ine — is com-ing down — and we're gon - na have a par - ty Uh ——— the

Repeat ad lib and fade

OH YOUPRETTYTHINGS

Words and music by David Bowie

Steady tempo

Chords shown above the staff:

- Top staff: D, F#m, D6, D
- Middle staff: Dm6, Gm7, D, Dm6, F#m
- Bottom staff: D6, D, Dm6, Gm7
- Final staff: D, E9, A, G

Lyrics:

Oh you pret - ty things,— don't you know you're driv— ing your
 ma - mas and pa-pas in - sane.— Oh you pret - ty things,—
 don't you know you're driv— ing your ma - mas and pa - pas in - sane.—
 (2nd chorus) Let me make it plain, you've} got to make way for the Ho-mo Su-pe— ri - or—
 say it a-gain, you've}

To Coda

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(1) Wake up you slee-py head,— put on some clothes shake up your bed,
(2) What are we com-ing to,— there's no room for me no fun for you.—

Put an-oth-er log on the fire— for me, I need some break- fast and cot-fee. I
I think ab-out a world— to come, where the books were found by the gol-den ones.—

Look out my win-dow and what do I see,— a crack in the sky and a hand reach-ing down to me.
Writ-ten in pain, writ-ten in all by the puz-zled man who ques-tioned what we're here for.

All your night-mares came to - day, and it looks as though they're here to stay.
All the stran-gers came to - day, and it looks as though they're here to stay.

To Coda ♫

Verse 3. Look at your children,
 Their faces in golden rays,
 Don't kid yourself they belong to you,
 They're the start of the coming race,
 The earth is a beast, we've finished our news,
 Homo Sapiens have outgrown their use,
 All the strangers came today,
 And it looks as though they're here to stay.

QUEENBITCH

Words and music by David Bowie

The musical score consists of four staves. The top staff is for the lead vocal, starting with a treble clef and a key signature of one sharp. It includes lyrics in parentheses: '(Semi spoken) I'm up on the el-v'th floor, and I'm'. The second staff is for the bass guitar, indicated by a bass clef. The third staff is for the rhythm guitar, indicated by a treble clef. The fourth staff is for the lead guitar, indicated by a treble clef. Chord boxes above the staves show the progression: C, G, F, C; G, F, C; G, F, C; G, F. The vocal part features eighth-note patterns and rests. The bass part provides harmonic support. The rhythm guitar part includes eighth-note chords. The lead guitar part follows the chord progression and includes a solo section with sixteenth-note patterns and a melodic line.

(Semi spoken) I'm up on the el-v'th floor, and I'm

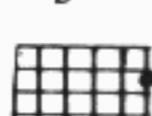
watch - ing the cruis - ers be - low,

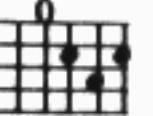
He's

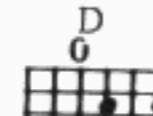
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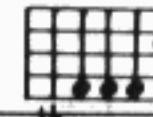
down on the street, and he's try - in' hard to pull sis - ter Flo
 Oh my hearts in the base - ment, my week - end's at an all time
 low, 'Cos she's hop - in' to score, so I
 can't see her let - ing him go. Walk out of her heart, walk out of her mind

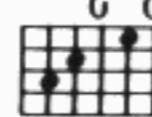
Am 
 no, not her. — She's so swish - y in her sat - in and tat_

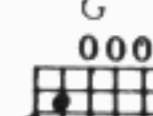
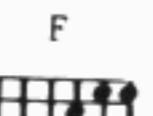
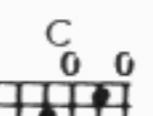
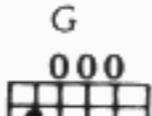
B 

D 
 in her frock-coat and Bip-per-ty bop-per-ty hat, Oh God,

D 

B 
 I could do bet - ter than that.

C  G  F  C  G  F 

C  G  F  C  G  F 

(Semi spoken)
 (ad lib.) (2) She's an old time am - bas - sa - dor of

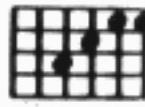
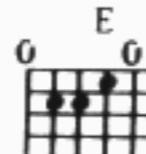
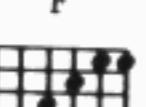


sweet talk - in' night walk - in' games,
 And she's

known in the dark - est clubs for push - in' a - head of the dames

If she say she can do, it, then she can do it she don't make false

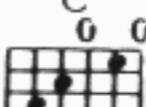
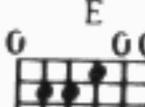
claims For she's a 'queen, and such are queens that your

 F
  G/G⁰
  F

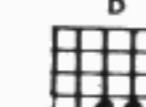
laugh - ter is sucked in their brains, — But now she's lead - ing him on — and she'll lay him right down,

 C
  F
  G/G⁰

— Now she's lead - ing him on — and she'll lay him right down — But it could have been me —

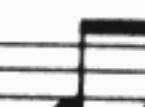
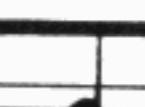
 F
  C
  G/G⁰

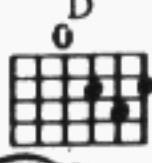
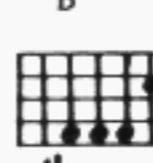
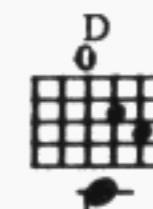
— yes, it could have been me — Why did - n't I say, — why did - n't I say —

 A/A⁰
  B

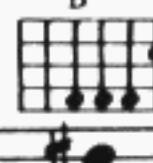
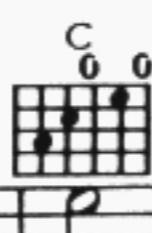
no, — no no She's so swish - y in her sat - in and tat —

Chorus

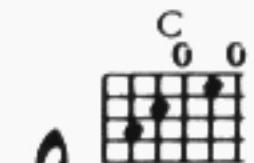
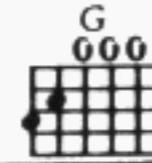
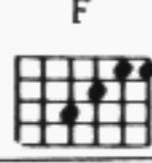
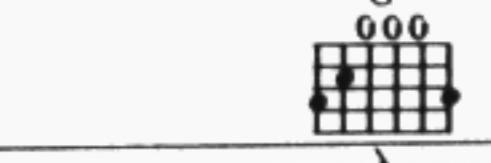
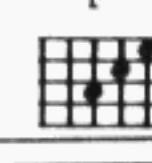
 D7
  G7
  C7

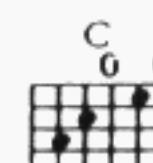
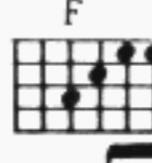
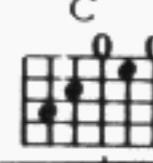
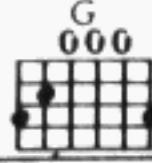
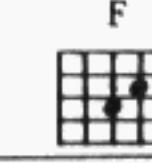
 in her frock-coat and Bip-per-ty bop-per-ty hat, Oh God,

 I could do bet - ter than that.




To Coda ♫



(Semi spoken) (ad lib.) (3) So I

 lay down a - while, and I gaze at my ho - tel wall,

C G F C
 Oh, the cot is so cold, it don't feel like no bed at all

C G F C F
 Yeah, I lay down a - while

C G F C G F C
 look at my ho - tel wall,

But he's

C G F C G F C
 down on the street, so I throw both his bags down the hall, and I'm phon - ing a cab

F

'Cos my stomach feels small, there's a taste in my mouth and it's no taste at all.

E 000

F

C 00

It could have been me yes, it could have been me Why did - n't I say,

A 0

D. S. al Coda

why did - n't I say no, no, no. She's so

CODA

G 000 F C 00 G 000 F C 00

QUICKSAND

Words and music by David Bowie

G
000
 Am7
0
 G
000
 Am7
0
 I'm

Am7
0
 G
000
 Am7
0
 Am7
0

C
0 0
 closer to the gold - en dawn, im- mersed in Crowley's un - i - form of

G
000
 Gsus4
00
 G
000

im - ag - ery I'm

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C

liv - ing in a si - lent film por - tray - ing Himmlers sac - red realm of dream

G

000

— re - al - i - ty.

I'm

F

frightened by the to - tal goal

draw - ing to the rag - ged hole and I

G

000

ain't got the pow - er

an - y - more,

No, I

G
 000

Am7
 0

ain't got the pow - er an - y - more —

A
 0 0

D
 0

I'm the twist - ed name on Gar - bo's eyes,—

A
 0

liv - ing proof of Church - ill's lies — I'm des-tin - y

D
 0

I'm torn be-tween the light — and dark — where

A

oth - ers — see their tar - get di - vine — sym-met - ry

F

Should I kiss the vi - - per's fang — or

G

her - ald loud the death of man I'm sink-ing — in the quick - sand — of my

A

F#m7

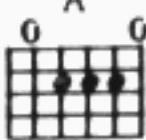
E7

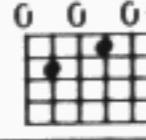
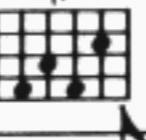
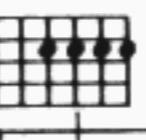
thoughts And I ain't got the pow - er an - y -

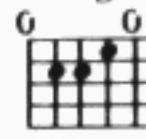
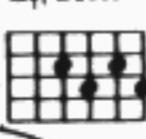
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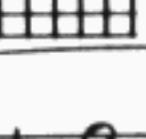
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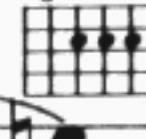
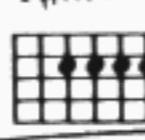
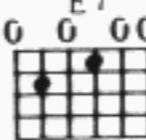
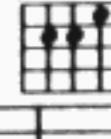
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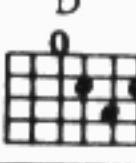
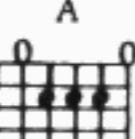
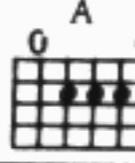
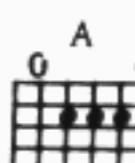










D

A

D

A

not a pro - phet or a stone- age man,— just a mor - tal with po - ten - tial of a
 sup - er- man I'm—— liv - ing on.
 I'm teth - ered to the log - ic of ho - - mo sap - ien,
 Can't take my eyes from the great sal - va - tion of bull - shit faith—

Treble clef, key signature of two sharps, common time.

F

If I don't ex - plain what you

G

ought to know, You can tell me all a - bout it on the next Bar - do I'm

A 6 F#m7 Em7 0000 D 6

sink- ing in the quick - sand of my thoughts And I

3

A 6

ain't got the pow - er an - y - more.

Don't be - lieve in your - self_

— don't de - ceive — with be - lief — know-ledge comes — with death's re - lease..

Ah — Ah

ROCK'N'ROLLSUICIDE

Words and music by David Bowie

Slow beat



Time takes a cig- ar-ette puts it in your

Musical notation for the second line of the song. The piano accompaniment continues with eighth-note chords. The vocal part includes a sustained note. A guitar chord diagram for E7 (0 0 0) is shown above the vocal line. The lyrics "mouth" and "You pull on your fin - ger, then an - oth - er fin - ger, then your" are written below the notes.

mouth You pull on your fin - ger, then an - oth - er fin - ger, then your

Musical notation for the third line of the song. The piano accompaniment continues with eighth-note chords. The vocal part includes a sustained note. A guitar chord diagram for Am (0 0 0) is shown above the vocal line. The lyrics "cig - ar - ette" and "The wall to wall is call - ing" are written below the notes.

cig - ar - ette The wall to wall is call - ing

it lin - gers, then you for -

Musical notation for the fourth line of the song. The piano accompaniment continues with eighth-note chords. The vocal part includes a sustained note. A guitar chord diagram for G major (0 0 0) is shown above the vocal line.

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6 Am 6 G 000 F C 0 0 G 000
 get Oh you're a rock 'n roll su - i - cide... You're too old to

 6 Am 6 G 000 F 000 C 0 0 G 000
 lose it too young to choose it, And the

 6 Am 6 G 000 E7 0 0 C 0 0 G 000
 clock waits so pa - tient - ly on your song You walk past a

 6 Am 6 G 000 F 000 C 0 0 G 000
 caf - e but you don't eat when you've lived too long Oh no no

A musical score for a rock 'n' roll song. The vocal part is in soprano clef, and the guitar part is in standard notation. Chords shown include F, C, G, E7, Am, and D7. The lyrics are as follows:

no you're a rock 'n' roll su - i - cide
Chev brakes are

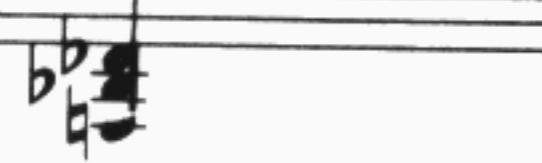
snarl - ing as you stum - ble a - cross the road
But the

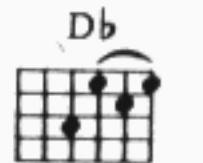
day breaks in - stead so you hur - ry home
Don't let the

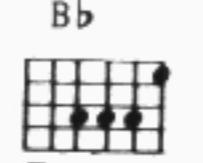
sun blast your sha - dow don't let the milk floats ride your mind So

na - tur - al — re - lig - ious- ly un - kind — Oh no love — you're not a-
 lone You're watch- ing your -self but you're too un - fair — you got your
 head all tan - gled up but if I could on - ly make you care Oh
 no love you're not a - lone no mat - ter what or who you've been no mat - ter

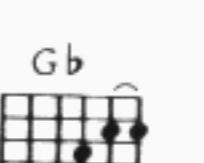

 when or where you've seen
 all the knives seem to lac - er - ate your brain I've had my


 share, I'll help you with the pain.
 you're not a - lone.


(Shouted)
 Just turn on me you're

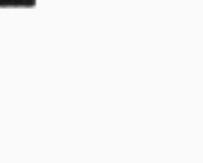

Repeat ad lib.
 not alone,
 you're not alone,
 you're wonderful,
 you're wonderful,


 let's turn on me and be
 gimme your hands
 gimme your hands
 gimme your hands











SPACE ODDITY

Words and music by David Bowie

Moderately slow

Ground control to Ma - jor Tom,

Ground control to Ma - jor Tom:

Take your pro-tein pills and

put your hel-met on.

Spoken Ten, Nine, Eight, Seven,

Ground con-trol to Ma - jor Tom:

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G 0

0 Em 000

Com-men-cing count down: En-gines on.
 Six, Five, Four, Three,

0 Am 0

0 Am7

0 D7

0 C9#11

Check ig-ni-tion and may God's love be with you.
 Two, One, Lift off!

Space craft lift off music

cresc.

G 0

0 0 00 E7

F

This is ground control to Ma-jor Tom; You've real-ly made the grade! And the
 This is Ma-jor Tom to ground con-trol; I'm step-ping thro' the door, And I'm

Fm

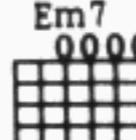
C

F

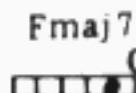
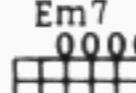
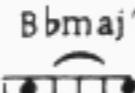
Fm

C

pa-pers want to know whose shirts you wear.— Now it's time to leave the cap-sule if you dare
 float-ing in a most pecu-li-ar way.— And the stars look ve-ry differ-ent to day

F 
 Fmaj7 
 Em7 

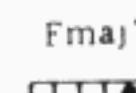
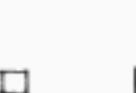
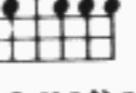
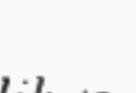
2nd (For) here am I sitting in a tin can
 Here am I float-ing round my tin can

Fmaj7 
 Em7 
 Bbmaj7 
 Am9 
 G9 

Far a-bove the world Plan-et Earth is blue and there's nothing I can
 Far a-bove the moon Plan-et Earth is blue and there's nothing I can

F 
 C 0 0 F 0 0 G 0 0 A 0 0 C 0 0 F 0 0 G 0 0 A 0 0

do. do.

Fmaj7 
 Em7 
 A9 
 C9 
 D9 
 6th Fret 
 E9 

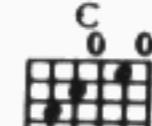
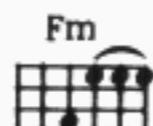
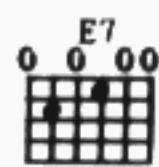
Last time repeat ad lib. for Fade ending

Though I'm past one hun-dred thous-and miles

ad lib. Solo

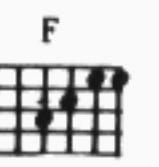
Fine



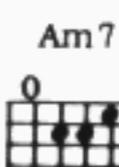
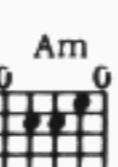
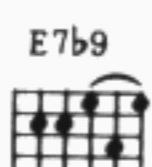
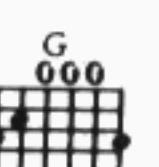


I'm feel-ing ve-ry still

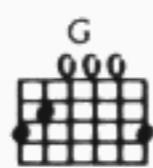
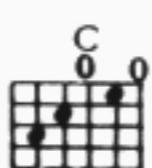
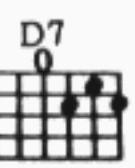
And I think my space-ship knows which way to go



Tell my wife I love her ve-ry much."She knows"



"Ground con-trol to Ma-jor Tom: Your cir-cuit's dead. There's some-thing wrong. Can you



hear me Ma-jor Tom? Can you hear me Ma-jor Tom? Can you hear me Ma-jor Tom? Can you"

D.S. al Fine

SOULLOVE

Words and music by David Bowie

Medium beat

Medium beat

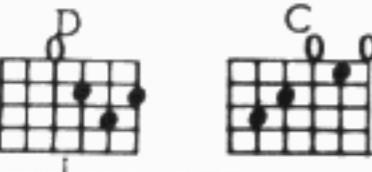
p

Em

A brave New told of son words love who gave his life
ing New told of son words love who gave his life
And New told of son words love who gave his life

A musical score for two staves. The top staff uses a treble clef, has a key signature of one sharp, and a time signature of 2/4. It begins with a quarter note followed by a dotted half note. The bottom staff uses a bass clef, has a key signature of one sharp, and a time signature of 2/4. It also begins with a quarter note followed by a dotted half note. Both staves then proceed with a series of eighth notes and sixteenth-note patterns.

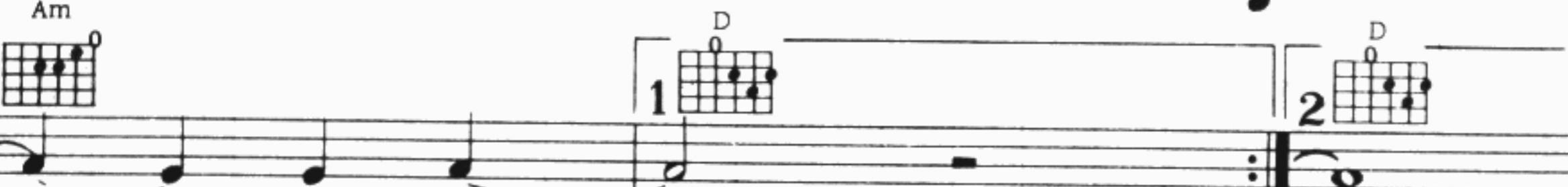
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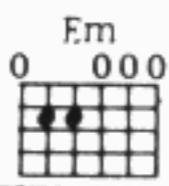
 the slo - gan
 in new words that ho - vers 'tween - the head -
 is all love a love so strong - it tears -
 lone



 stone and her eyes for they pen - e - trate
 their heart to sleep through the fleet - ing hour
 li - ness e - volves by the blind - ness that



 her griev - ing
 of morn - ing
 sur - rounds him



 Love is care - less in it's choos - ing sweep - ing o - ver

cross a ba - by Love des- cends_ on those_ de - fense - less_ id- iot love will
 spark the fu - sion In- spir- a - tion have_ I none_ just to touch the flam - ing dove
 All I have_ is my love of love_ and
 love is not lov - ing_

To Coda *D.S. al Coda*

CODA *D.S. and fade*

STARMAN

Words and music by David Bowie

Moderato

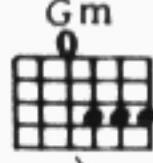
The musical score consists of four staves. The top two staves are for piano/vocal, with the left hand on the bass staff and the right hand on the treble staff. The bottom two staves are for guitar. Chords are indicated above the staves: Bb, F, Bb, F, Gm, F, C, C7, F, Ab, Bb. The lyrics are integrated into the vocal line.

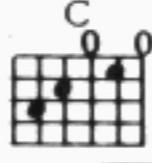
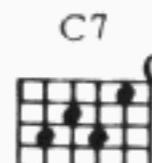
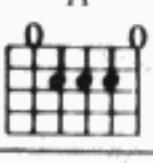
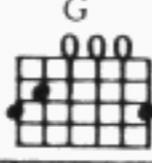
Did-n't know what time it was, and the
I had to 'phone some-one, so I

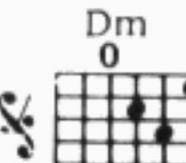
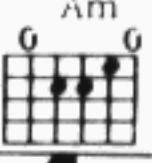
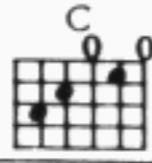
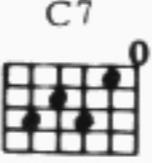
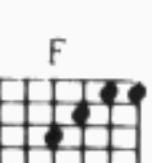
lights were low—ow—ow—I leaned back on my ra-di-o—o—o—
picked on you—oo—oo—Hey, that sfar out, so you heard him too—oo—oo—

Some cat was lay-in' down some rock-n' roll, "lot-ta soul" he said.
Switch on the T. V., we may pick him up on chan-nel two.

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Then the loud sound did seem to fa _ a - ade _ came back like a slow voice on a
 Look out your win-dow, I can see his ligh_ igh - ight, — if we can spark-le he may

wave of pha _ a - ase _ That weren't no D. J. that was ha - zy cos - mic jive.
 land to-nigh_ igh - ight, Don't tell your pop - pa or he'll get us locked up_ in fright.

There's a Star - man wait-ing in the sky, he'd

like to come and meet us, but he thinks he'd blow our minds, There's a Star - man

Dm 0 0 Am 0 0 C 0 0 C7
 waiting in the sky, he's told us not to blow it, 'cause he knows it's all worth-while; he told me

Bb 0 0 Bbm 0 0 F 0 0 D7 0 0 Gm 0 0 C7 0 0
 let the child-ren lose it, let the child-ren use it, let all the child-ren boog - ie.

Bb 0 0 F 0 0 C 0 0 F 0 0 To Coda ♫
 1.3.

Bb 0 0 F 0 0 C 0 0 F 0 0 D. S. al Coda
 Star - man

♫ CODA Bb 0 0 F 0 0 C 0 0 F 0 0 Repeat ad lib for fade.
 La la

SUFFRAGETTECITY

Words and music by David Bowie

Medium beat

The musical score consists of six staves. The top staff shows a treble clef piano part with a C major chord. The second staff shows a bass clef bass part. The third staff is blank. The fourth staff shows a treble clef piano part with chords A, F, and G. The fifth staff shows a bass clef bass part with chords A, F, G, A, and B. The sixth staff shows a treble clef piano part with chords D, F, and G. The lyrics are written below the vocal line, corresponding to the chords above them.

Hey man oh leave me a - lone, you know

Hey man oh Hen - ry get off the phone, I got - ta hey man I got - ta

straight - en my face This mel-low-thighed chick just put my spine out of place

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Hey man my school days in - sane

 Hey man well she's a to - tal blam-blam She

 work's down the drain
 said she had to squeeze it but she and then she oh don't lean on me man, cause you

 can't af-ford the tic- ket I'm back on Suf-fra - gette Cit - y No don't

CHORUS

Hey man my

lean on me man 'cause you ain't got time to cheeck it
 You know my Suf - fra-gette Cit -

- y is ou - ta sight She's al - right

To Coda ♪

Hey man, ah Hen - ry don't be un-kind, go a - way Hey man I can't take

— you this time, no way Hey man droo-gie don't crash here There's

on - ly room for one and here she comes, here she comes ah don't

CODA

right A suf-fra-gette Ci - ty

repeat ad lib.

Suf-fra - gette

SUPERMEN

Words and music by David Bowie

Slow beat



all the world was ver - y young and moun -tain mag - ic heavy hung the
all were minds in un - i - thought pow - ers weird by mis-tics taught no



su - per - men would walk in file guard - ians of a love - less isle and
pain, no joy, no power too great col - os - sal strength to grasp a fate where



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Am 0

 gloom - y browed_ with su - per - fear_ Their Trag - ic end - less lives could heave nor
 sad eyed mer - men tossed in slum - ber night - mare dreams no mor - tal mind could

C 0

sigh in sol - emn, per - verse ser - en - i - ty, Won - drous be - ings chained to
 hold man would tear his broth - er's flesh a chance to die, to turn to

E7 0 0 0

life mould Ah_

F

Strange G 0 0 0
 Far games they would play then

G

out in the red sky

F

no far

G 000

death out for the per - fect men from the sad eyes

Ab

Life strange, rolls mad in - to one cel - e - bra - tion

Bb

A 000

So So soft - ly soft - ly a su - per-God a su - per-God cries. cries.

F

C 000

1

F G 000 Ah

G

F Ah where

G 2 p

ZIGGYSTARDUST

Words and music by David Bowie

Slow beat

The musical score consists of six staves of music. The top staff shows a piano part with a bass line. The second staff shows a bass line. The third staff shows a guitar part with chords G, Bm, and B. The fourth staff shows a piano part with chords C and D. The fifth staff shows a piano part with chords Em, Am, and C. The sixth staff shows a bass line. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Zig-gy played gui-tar, jam-ming good__ with Wierd and Gil-ly, The spi - ders from Mars. He played it left hand __ but made it too far,". The second section of lyrics is: "be-came the spec -ial man, Then we were Zig-gy's band.".

Zig-gy played gui-tar, jam-ming good__ with Wierd and

G 000 Bm

C 0 0 D G 000

Gil-ly, The spi - ders from Mars. He played it left hand __ but made it too far,

Em 0 000 Am 0 C 0 0

— be-came the spec -ial man, Then we were Zig-gy's band.

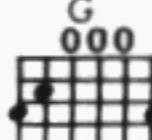
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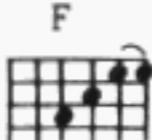
Zig - gy real - ly sang, — screwed up eyes _ and screwed down hair - do like some cat from Ja - pan, —

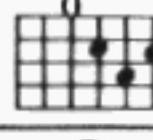
— He could lick 'em by smil - ing he could leave 'em to hang Came on so

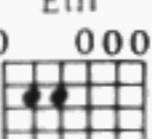
load - ed, well hung and snow - white tan. So where were the spi -
 Mak-ing love with his e -

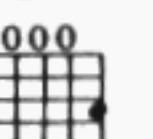
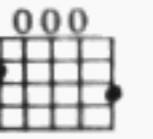
ders — go — while the fly tried to break — our balls
 Zig - gy sucked up in - to his mind

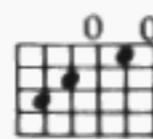
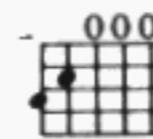
Am 0 0

 with just like the beer - light to mes - si ah So When we the

F


D

 bitched kids a - bout his fans and should we crush his sweet hands? —
 had killed the man I had to break up the band

Em 0 000


G 000 D

 To Coda ♫

C 0 0 G 000 Bm



 Zig- gy played for time, jiv - ing us that we were Voo

Bm


- doo The kid was just crass, — he was a nazz with God giv - en ass, —

He took it all too far but boy could he play gui - tar —

D.S. al Coda

CODA Oh yeah —

Oh — Zig- gy played gui - tar

14116 8/92

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